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Readings Booklet

January 2004

English Language Arts 30–2

Part B: Reading

Grade 12 Diploma Examination

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January 2004

English Language Arts 30–2
Part B: Reading
Readings Booklet
Grade 12 Diploma Examination

Description

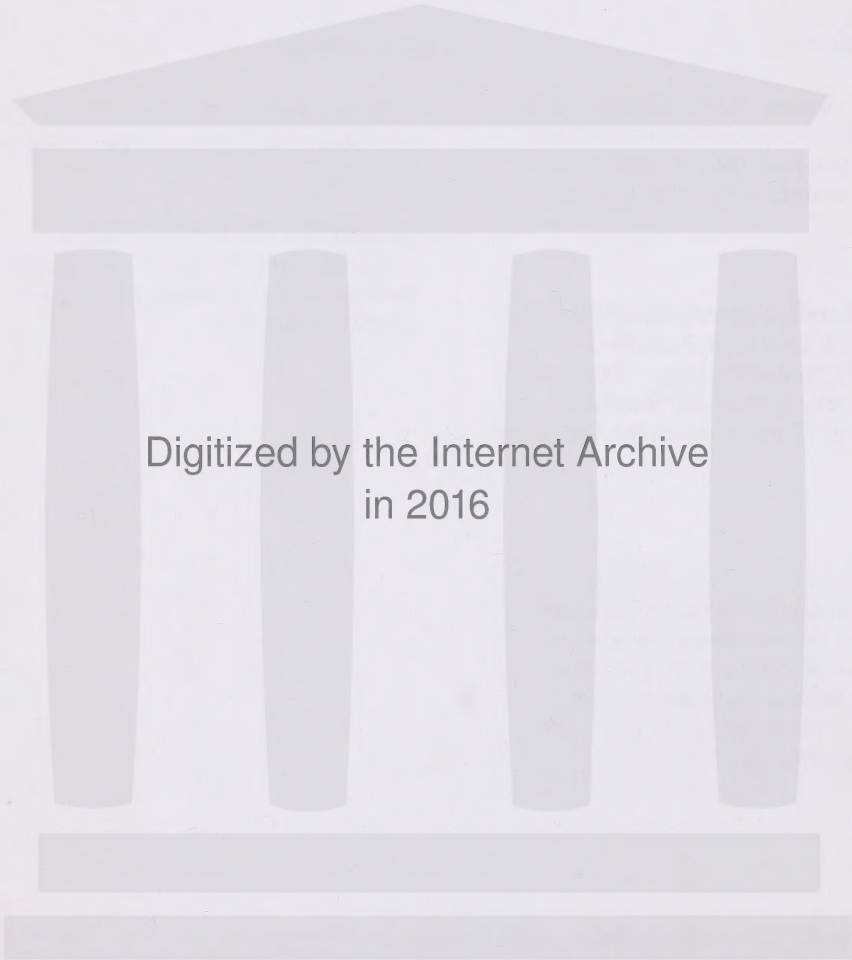
Time: 2½ hours. This examination was developed to be completed in 2½ hours; however, you may take an additional ½ hour to complete the examination.

Part B: Reading contributes 50% of the total English Language Arts 30–2 Diploma Examination mark. There are 8 reading selections in the Readings Booklet and 70 questions in the Questions Booklet.

This examination contains questions that refer to **more than one** reading selection. Read the texts and answer the questions *in the order that they appear* in the Readings Booklet and Questions Booklet.

Instructions

- You may **not** use a dictionary, bilingual dictionary, thesaurus, or other reference materials.
- Be sure that you have an English Language Arts 30–2 Readings Booklet **and** an English Langauge Arts 30–2 Questions Booklet.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I. Questions 1 to 9 in your Questions Booklet are based on this prose poem.

YELLOW GLOVE

What can a yellow glove mean in a world of motorcars and governments?

I was small, like everyone. Life was a string of precautions: Don't kiss the squirrel before you bury him, don't suck candy, pop balloons, drop watermelons, watch TV. When the new gloves appeared one Christmas, tucked in soft tissue, I heard it trailing me: Don't lose the yellow gloves.

I was small, there was too much to remember. One day, waving at a stream—the ice had cracked, winter chipping down, soon we would sail boats and roll into ditches—I let a glove go. Into the stream, sucked under the street. Since when did streets have mouths? I walked home on a desperate road. Gloves cost money. We didn't have much. I would tell no one. I would wear the yellow glove that was left and keep the other hand in a pocket. I knew my mother's eyes had tears they had not cried yet and I didn't want to be the one to make them flow. It was the prayer I spoke secretly, folding socks, lining up donkeys in windowsills. I would be good, a promise made to the roaches who scouted my closet at night. If you don't get in my bed, I will be good. And they listened. I had a lot to fulfill.

The months rolled down like towels out of a machine. I sang and drew and fattened the cat. Don't scream, don't lie, don't cheat, don't fight—you could hear it anywhere. A pebble could show you how to be smooth, tell the truth. A field could show how to sleep without walls. A stream could remember how to drift and change—the next June I was stirring the stream like a soup, telling my brother dinner would be ready if he'd only hurry up with the bread, when I saw it. The yellow glove draped on a twig. A muddy survivor. A quiet flag.

Where had it been in the three gone months? I could wash it, fold it in my winter drawer with its sister, no one in that world would ever know. There were miracles on Harvey Street. Children walked home in yellow light. Trees were reborn and gloves traveled far, but returned. A thousand miles later, what can a yellow glove mean in a world of bankbooks and stereos?

Part of the difference between floating and going down.

Naomi Shihab Nye
American poet

II. Questions 10 to 17 in your Questions Booklet are based on the following excerpt from an information source. This information source provides context for readings III and IV.

from INTERPRETATION: WORKING WITH SCRIPTS

Comedy began with making fun of or burlesquing the seriousness of rituals. It has been suggested, therefore, that comedy was the dramatic form which enabled theatre to emerge from ritual. Certainly, humanity has always wanted and needed to laugh, and comic plays were one of the earliest expressions of that need.

Theatrical comedy arose in Greece with such plays as *The Birds*, by Aristophanes. His and other writers' plays were an integral part of the drama festivals. In the early Middle Ages, comic mimes took place even when there was no other theatrical activity. In the later Middle Ages, in Italy, a comic theatre arose that became the foundation of comic characters and actions which exist up to the present.

"Commedia dell'Arte" (literally meaning "comedy of professional players") had great popularity in Italy around 1550 and was a development from the travelling bands of mimes, acrobats, and players of earlier days. The troupes of Commedia dell'Arte performers usually consisted of seven or eight men and three or four women. They travelled from town to town performing indoors in large halls or outdoors on raised platforms. The main characteristics of Commedia dell'Arte are the use of improvisation and the presence of stock characters or stereotypes in the plays. The dialogue and action of the plays are not written in any detailed way. Rather, there is a plot outline or "scenario" from which the dialogue and action are improvised. Each player in the company had one stock character which he or she always played.

As the action of the play unfolds, there are standard bits of comic action or "lazzi" which are inserted when appropriate, such as the "lazzo of comic woe"—exaggerated weeping and wailing with facial expressions and gestures to match. The stories of the plays are generally based on love, intrigue, disguises, and people working at cross-purposes.

The characters are divided into two types: the straight characters, and the exaggerated characters. The straight characters are the young lovers, who are witty, handsome, and fashionable. The young man, "innamorato," is usually opposed in his love for the young woman, "innamorata," by an older man, one of the exaggerated characters.

The exaggerated characters are either masters or servants. Usually, the masters are of three stock types. The Capitano is a braggart and a coward. He usually boasts of his great prowess in love and war and is usually discredited in both. He wears a mask, sword, and cape to identify the character. Pantalone is usually an elderly merchant and a miser. He believes that everyone wants his

money, and he pretends to be poor. He will do anything he can to avoid paying, even if it is payment for the marriage of his children. Pantalone's costume is usually red with a black coat, and his mask has a long hooked nose. He also has a straggly grey beard. Il Dottore is the third "master" character. He pretends to be very learned, but talks a great deal of nonsense. He always has the wrong answer for everything, and he believes everything that he is told. He wears a mask and dresses in black.

The stock servant characters, called "zanni," are usually the main characters in the plays. Arlecchino (or Harlequin) is a faithful servant to one of the young lovers and is usually smarter than his employer. He is a trickster, but he is not malicious. He takes joy in his cunning and loves intrigues, but in an innocent way. His costume is usually patches of diamond-shaped colors, and he wears a black mask (sometimes with a carbuncle).[1] He carries a slapstick—a paddle made with two thin flat pieces of wood. When a part of the body is struck, there is a lot of noise as the slats strike each other, but no pain for the person hit. Brighella is the opposite of Arlecchino in that he is crafty, unscrupulous,[2] and out only for himself. If he hurts someone in his quest for money, he never repents. He is a comic villain. He is masked, with a moustache, and wears military type clothes. Columbina (Franceschina, or Fantesca) is a female servant who is good-hearted, friendly, energetic, and who has great common sense. She aids Arlecchino and is frequently romantically interested in him.
Often this character does not wear a mask. There are many variations of these characters, but the qualities of the characters do not change much.

Commedia dell'Arte had an indelible[3] effect on comic drama. Moliere, writing in France in the 17th Century, used commedia characters as the basis for *Scapin* and other plays. Today, these stock characters can easily be spotted in contemporary comedy.

Charles Lundy and *David Booth*

[1]carbuncle—an unsightly inflammation of the skin
[2]unscrupulous—unprincipled
[3]indelible—lasting

III. Questions 18 to 24 in your Questions Booklet are based on this excerpt from a play. Questions 36 and 37 require you to consider this reading together with Reading IV.

from LOVE AND MARRIAGE LAZZI STYLE

CHARACTERS:

FLAVIO—an *innamorato:* a young and handsome man, deeply in love with Silvia. He is the son of Pantalone; he wears contemporary clothes of a stylish nature.

SILVIA—an *innamorata:* a young and beautiful girl who loves Flavio as much as he loves her; she is the daughter of Dottore; she wears contemporary and stylish clothes.

PANTALONE—a masked old man. Pantalone would like to marry Silvia himself, despite the fact that he is the father of Flavio. He is mean, garrulous,[1] and stingy; wears red clothes with an ankle length black coat, turkish-type shoes, and a soft black cap. He wears a brown mask, fashioned with a large hooked nose and gray beard.

DOTTORE—the comic doctor and father of Silvia. He is hypocritical, a tyrant who is awed by simple things. He is laughed at, either openly or often behind his back. He wears black clothes with a doctor's cap and gown. A black mask covers his nose and eyes.

FANTESCA—a servant girl who is bright and witty in a coarse way: servant to Silvia and always ready to assist in a trick or intrigue. She wears servant clothes and may or may not wear a mask.

ARLECCHINO—one of the masked *zanni*. He is foolish, clumsy and dull, but very acrobatic. He carries a slapstick. His costume has a pattern of red, blue, and green triangles; a black mask covers his face. On the mask is a carbuncle.

THE SETTING: *A city street in front of* DOTTORE*'s house. There is a long bench.*

THE SCENARIO AND THE *LAZZI*

SCENE ONE

SILVIA *and her father,* DOTTORE, *talk.* DOTTORE *tells* SILVIA *she must marry old* PANTALONE. SILVIA *refuses and says she is in love with* FLAVIO, PANTALONE*'s son.* FANTESCA, SILVIA*'s servant girl, weeps and wails . . .*

(***Lazzo* of comic woe: *exaggerated weeping and wailing.***)

. . . as SILVIA *and* DOTTORE *have a comic argument.*

(***Lazzo* of comic argument: *very heated and exaggerated in gesture and mood.***)

[1]garrulous—excessively talkative

ARLECCHINO *walks by and* SILVIA *takes his slapstick and beats her father,* DOTTORE.

(***Lazzo* of the slapstick: *A comic beating with the prop. The extreme reaction of the person being hit is humorous—not the beating itself.***)

DOTTORE *takes the slapstick from* SILVIA, *and begins beating* ARLECCHINO, *saying "It's your slapstick."*

(***Lazzo* of the slapstick: *Repeated.***)

SILVIA *and* DOTTORE *leave, while* ARLECCHINO *and* FANTESCA *stay and fall in love.*

(***Lazzo* of exaggerated politeness: ARLECCHINO *falls on his face trying to impress* FANTESCA *with his manners.***)

Immediately followed by. . . .

(***Lazzo* of comic love: ARLECCHINO *tries to hug and kiss* FANTESCA *as she holds him off.***)

SCENE TWO

While FANTESCA *and* ARLECCHINO *are on stage,* SILVIA *and* FLAVIO *enter and talk of love.*

(***Lazzo* of comic love: ARLECCHINO *and* FANTESCA *"copy"* SILVIA *and* FLAVIO, *in an exaggerated and comic manner.***)

PANTALONE *enters and catches them and tells* FLAVIO, *his son, he will disinherit him if he continues to see* SILVIA. SILVIA *leaves with* FANTESCA *and* PANTALONE *leaves to settle the marriage contract with* SILVIA*'s father,* DOTTORE.

FLAVIO *tells* ARLECCHINO *his troubles.* ARLECCHINO *promises to help if* FLAVIO *will hire him and feed him, and let him marry* SILVIA*'s servant girl,* FANTESCA. FLAVIO *agrees and exits.*

SCENE THREE

PANTALONE *and* DOTTORE *enter and talk about the problem of* SILVIA*'s dislike for* PANTALONE. ARLECCHINO *overhears their conversation . . .*

(***Lazzo* of the fly: *While this scene is going on,* ARLECCHINO *catches and eats a fly. He tears off the wings, then munches on the fly's corpse with evident enjoyment.***)

. . . and introduces himself as once having had the same problem. They listen and take ARLECCHINO*'s suggestion that* PANTALONE *should feign illness. In this way he may get the love and sympathy of* SILVIA.

ARLECCHINO, *after* DOTTORE *and* PANTALONE *exit, tells the audience that he will pretend that he is a doctor and will go to* PANTALONE*'s bedside.*

Continued

(*Lazzo* **of suicide:** ARLECCHINO ***decides his plan is too stupid and he can't help*** FLAVIO. ***He does the*** LAZZO ***of weeping and wailing, followed by the*** LAZZO ***of comic suicide. He first holds his mouth closed with one hand and his nose by the other, so that he can no longer breathe. This fails in a vast explosion and inhalation of air. He then tries to tickle himself to death. This fails and he resolves to go through with his plan.***)

SCENE FOUR

PANTALONE *enters and gets into bed. He is very "sick."* DOTTORE *enters with* SILVIA, FLAVIO *and* FANTESCA. FLAVIO *leaves to get a doctor.*

FLAVIO *enters with* ARLECCHINO *disguised as a doctor.* ARLECCHINO *examines* PANTALONE . . .

(*Lazzo* **of the fake medico:** ***In*** **ARLECCHINO'S** ***examination of*** **PANTALONE** ***he makes*** **PANTALONE** ***stick out his tongue, wiggle his ears, touch his toes, carry him on his back, and on. After the examination, he gives*** **PANTALONE** ***"medicine" with a very large spoon.***)

(*Lazzo* **of comic love:** ***Simultaneously, during the lazzo described above,*** **ARLECCHINO** ***stops everything once in a while and goes to*** **FANTESCA** ***to attempt to hug and kiss her.***)

. . . *and tells him he will die in twenty-four hours.*

(*Lazzo* **of pantomime:** ***All are gathered around*** **PANTALONE** ***and he whispers into the ear of the person next to him about the "doctor's" prognosis. "I have twenty-four hours to live." This is passed around the circle with weeping and wailing.*** **PANTALONE** ***is told again by the last person in the chain. The news is news to*** **PANTALONE.**)

DOTTORE *and* PANTALONE *agree to let* SILVIA *and* FLAVIO *marry and to sign over* PANTALONE'S *fortune to his son,* FLAVIO. PANTALONE *has the marriage contract and will which are signed by all.* ARLECCHINO *is discovered as the fake doctor and the play ends with* PANTALONE *and* DOTTORE *chasing and beating* ARLECCHINO.

(*Lazzo* **of slapstick:** ***Again.***)

FANTESCA *is also beating* PANTALONE *and* DOTTORE *in order to protect* ARLECCHINO *as* SILVIA *and* FLAVIO *laugh.*

CURTAIN

T. G. Kottke

Commedia dell'Arte Masks

IV. Questions 25 to 35 in your Questions Booklet are based on this episode from a television situation comedy. Questions 36 and 37 require you to consider this reading together with Reading III.

All in the Family *was a 1970s television sitcom that addressed contemporary issues such as racism, bigotry, and family dysfunction. The show was always controversial, and much of the controversy centred around the opinionated and colourful lead character, Archie Bunker.*

ARCHIE IN THE HOSPITAL:
an episode from *All in the Family*

CHARACTERS:

MIKE—Archie's son-in-law
GLORIA—Archie's daughter
EDITH—Archie's wife
ARCHIE
DR. SPENCE

SCENE 1

Interior Living Room—Night.

*(*At Rise: MIKE *enters from kitchen with apple. He's reading Bobby Fisher's*[1] *book.* EDITH *watching T.V. intently.* GLORIA *reading a magazine.)*

ARCHIE: (*Voice off-stage.*) Edith! Edith! Edith! My back is killing me!
MIKE: There he goes again. (MIKE *sits on sofa. Sound of hammering on floor, Off* R.*)*

(Sound: Tense dramatic background music on the T.V. EDITH *and* GLORIA *as before.* MIKE *is playing chess by himself on the sofa.)*

GLORIA: Ma—daddy's calling again. *(Looks at* EDITH *who is lost in the T.V. drama.)* Ma? Hey—why've they stopped talking on the T.V.?
EDITH: They're getting ready to operate on the little boy.
GLORIA: What's wrong with him?
EDITH: Well, the world famous surgeon thinks it's a burst appendix, but Marcus Welby[2] says it's nothin' but a green apple belly-ache.

Continued

[1]*Bobby Fisher*—a chess master
[2]Marcus Welby—a fictitious doctor on a popular television program

MIKE: What do you think it is, ma?
EDITH: Well, I gotta go along with Doctor Welby.
MIKE: Ma, I was talking about Archie.
EDITH: Oh no, Archie never eats apples unless they're cooked. (*Sound: More heavy banging from the bedroom.*)
GLORIA: Ma, do you want me to go this time?
EDITH: Would you, Gloria? Thank you!

(EDITH*'s concentrating on her T.V. show.* MIKE *goes back to his chess as* GLORIA *starts out. Halfway she meets* ARCHIE *in his robe coming in.)*

ARCHIE: Edith! Edith! Edith!
GLORIA: I'm coming, daddy!
ARCHIE: You ain't Edith! Why didn't your mother come when I called!
EDITH: (*Reacts to* ARCHIE*'s appearance.*) Archie! What're you doing out of bed??
ARCHIE: I feel like I'm shipwrecked on a desert island, in there! Geez, even Robinson Crusoe[3] had company on Fridays! (*Wincing from pain,* ARCHIE *hangs on the door jam.*)
GLORIA: Well ma can't be running in every time you bang on the floor! She's tired.
ARCHIE: She's tired? I'm the one who's been layin' in bed all week!!
EDITH: I'm sorry, Archie. Is your back gettin' worse?
ARCHIE: All the time, Edith, all the time! Did Stretch Cunningham call me back?
GLORIA: No, he didn't.
ARCHIE: Well, he must be in awful trouble down there on the job without me. Are you sure our phone is working okay?
EDITH: I'm sure the plant can get along fine without you.
ARCHIE: (*Snapping.*) What do you mean by that?
GLORIA: Ma just means nobody's indispensable.[4]
ARCHIE: Well, you're wrong. I happen to be the most dispensable[5] guy down there!
EDITH: What did you want me for this time, Archie?
ARCHIE: I want my back rubbed! And next time I call for you I don't want the second team sent in there!
GLORIA: (*Hurt.*) Thanks a lot, daddy, it's real nice to be appreciated!
EDITH: (*Getting liniment from sideboard.*) Oh, he don't mean nothing, Gloria. It's just the pain talking!

[3]Robinson Crusoe—a fictitious sailor shipwrecked for many years on a desert island; he befriended a native inhabitant whom he named Friday
[4]indispensable—not replaceable
[5]dispensable—replaceable

ARCHIE: You're the only pain that's talking!

EDITH: Do you want to lie down?

ARCHIE: I'll never make it to the sofa! Do it here! (*He steadies himself against the door jam and* EDITH *lifts his pajama jacket to rub his back.*) Oh! Edith!! Your fingers are as cold as tricycles. (*Sound: Telephone rings.*)

GLORIA: I'll get it. (*She answers phone.*) Hello? Oh hello, Mr. Cunningham.

ARCHIE: Is that Stretch?? Gimme the phone . . .

GLORIA: (*On phone.*) Oh, that's good, daddy will be glad to hear that.

ARCHIE: Hear what? Gimme the phone, gimme the phone!

GLORIA: (To ARCHIE.) He says don't worry about the job—stay in bed.

ARCHIE: Gimme that!! (*He snatches phone from* GLORIA.) Hiya Stretch. Well, I just wanted to know how everything was down at work—Fine, huh. How's the new guy Chuck Matthews, yeah, I know he's as strong as an ox. I just wanted to say, I'll be well in a couple of days and I'll come down and straighten everything out. Everything's all straightened out, eh? Oh, well all right, Stretch. Thanks for calling me back! (*He hangs up.*) You lousy crum!

EDITH: Wasn't that nice of Mr. Cunningham to call you and put your mind at rest?

ARCHIE: Edith, don't talk; it makes the pain worse. Help me over to my chair. (*Going to his chair.*)

EDITH: Ain't you goin' back to bed?

ARCHIE: No, I ain't. (*To* GLORIA.) Will you get your little keester out of my chair.

EDITH: Archie, you don't want the doctor to come and find you up! It makes a better impression if you ain't walking around.

ARCHIE: Oh, them doctors don't care if you're up or down. Doctors, you could be hangin' in a closet for all they care—all you are to them is a side of beef! (*Groans.*) Ah gee, the pain goes through me like a knife!

MIKE: You probably aggravated it when you came down. What was so important about it, anyway??

ARCHIE: (*Feigns surprise.*) It talks! I thought that was a dummy outta the Wax Museum! Look at him gawkin' over his checkers.

MIKE: It's not checkers. It's chess.

ARCHIE: Aw, tell me somethin' I don't know. I know it's chess. I'll tell you somethin' that you don't know. That there's a Commie[6] game.

MIKE: Chess is a Commie game??

ARCHIE: See. You didn't know that. Certainly, them Russians force that game on the kids in kindergarten instead of learnin' them hand ball. Edith, I wonder what Stretch Cunningham meant when he said they was doin' good without me. (*Groans.*) Ahhh!! Ohhh!! (ARCHIE *groans louder than before.*)

Continued

[6]Commie—a slang term for "communist"

MIKE: Look at that. Every time you mention work your back gets worse. You know I think your illness is psychosomatic.

EDITH: Psychosomatic?

ARCHIE: What's that?

EDITH: Oh, my, I hope it ain't as bad as the heartbreak of psoriasis.[7]

ARCHIE: Well, is it?

MIKE: Psychosomatic means your problem is all in your mind. You see, sometimes worry can bring on all the symptoms of a physical illness.

GLORIA: Daddy, have you been worried about your job?

ARCHIE: I ain't worried about my job.

EDITH: Archie, I didn't know you was worried about your job.

ARCHIE: Stifle yourself, hah!

MIKE: It's that new guy, right? Chuck Matthews, sure! He's young, he's strong and you're worried about him taking over down there!

ARCHIE: That's a lie! (*He jumps to his feet.*) Ahh! Ohhh! (*He yells with agony as he clutches his back and sits down.* MIKE, GLORIA *and* EDITH *all jump up to help him. He can't get his feet down.*) Get away from me. Get away from me. Edith, get the feet down. Get the feet down. (*As* EDITH *puts his feet down, he groans loudly.*) Ahhhhh!!! You're hurting me. You're hurtin' me.

(*Sound: Doorbell.* GLORIA *opens the door to a rumpled-looking man with a cigarette drooping from his lips. He removes the cigarette to say "Hello" but goes, instead, into a violent fit of coughing.* GLORIA *waits for it to subside.)*

DR. SPENCE: (*Enters.*) Hello, Gloria. (*Coughing fit.*)

GLORIA: Come on in, Doctor.

EDITH: (*Going to meet him.*) Hello, Doctor Spence. Thank you for coming. Archie's been in a lot of pain. He's complaining about his back. I think it might be lumbago.[8]

DR. SPENCE: Lumbago? You really think so? (DR. SPENCE *comes over to* ARCHIE.) She thinks it might be lumbago.

ARCHIE: If I believed her I wouldn't send for you. Let's go to the bedroom. Come on, doc'. (DR. SPENCE *coughs.*)

EDITH: Oh, doctor, that cough don't sound too good.

(*As they exit* ARCHIE *is groaning and* SPENCE *is coughing. Doctor coughs off-stage.)*

ARCHIE: (*Off-stage.*) Geez—Doc, you're germinatin' all over me here!

[7]heartbreak of psoriasis—a reference to a television commercial
[8]lumbago—rheumatism in the muscles of a person's back

EDITH: (*To* MIKE *and* GLORIA.) Oh, my, I hope he can help Archie.

GLORIA: Don't worry, ma, daddy will be okay.

EDITH: I hope so—'cause Archie ain't too good at feeling bad!

GLORIA: It's like having a wounded bear around the house all day!

EDITH: It ain't so good at night neither—Archie keeps waking me up to turn him over! And sometimes he rolls back again before I can get out of the way!

GLORIA: Oh, no!

EDITH: Yeah—my arm was the only part of me that went to sleep all night! I better go and see what's going on. (*Doctor enters.*) Oh, doctor—how is Archie? Will he have to stay home much longer?

DR. SPENCE: No—just today, Mrs. Bunker.

EDITH: Oh, good.

DR. SPENCE: Tomorrow I want him to go into the hospital!

CURTAIN

V. Questions 38 to 45 in your Questions Booklet are based on this excerpt from a novel.

This excerpt is set in Vietnam in the mid-1950s. Thomas Fowler, an English reporter and the narrator of the story, has just been injured. Pyle, his American acquaintance, is about to come to Fowler's aid.

from THE QUIET AMERICAN

It was some while since the pain had returned, now that I was lying still and holding my breath—that seemed to me just as important. I wondered quite lucidly[1] whether perhaps I ought to crawl towards the fields. The Viets[2] might not have time to search far. Another patrol would be out by now trying to contact the crew of the first tank. But I was more afraid of the pain than of the partisans,[3] and I lay still. There was no sound anywhere of Pyle: he must have reached the fields. Then I heard someone weeping. It came from the direction of the tower, or what had been the tower. It wasn't like a man weeping: it was like a child who is frightened of the dark and yet afraid to scream. I supposed it was one of the two boys—perhaps his companion had been killed. I hoped that the Viets wouldn't cut his throat. One shouldn't fight a war with children and a little curled body in a ditch came back to mind. I shut my eyes—that helped to keep the pain away, too, and waited. A voice called something I didn't understand. I almost felt I could sleep in this darkness and loneliness and absence of pain.

Then I heard Pyle whispering, "Thomas. Thomas." He had learnt footcraft quickly; I had not heard him return.

"Go away," I whispered back.

He found me then and lay down flat beside me. "Why didn't you come? Are you hurt?"

"My leg. I think it's broken."

"A bullet?"

"No, no. Log of wood. Stone. Something from the tower. It's not bleeding."

"You've got to make an effort."

"Go away, Pyle. I don't want to, it hurts too much."

"Which leg?"

"Left."

[1]lucidly—with a clear mind
[2]Viets—members of the Vietnamese army who were resisting French colonial rule
[3]partisans—an organized body of fighters who attack or harass an enemy

He crept round to my side and hoisted my arm over his shoulder. I wanted to whimper like the boy in the tower and then I was angry, but it was hard to express anger in a whisper. . . . "Damn you, Pyle, leave me alone. I want to stay."

"You can't."

He was pulling me half on to his shoulder and the pain was intolerable. "Don't be a bloody hero. I don't want to go."

"You've got to help," he said, "or we are both caught."

"You . . ."

"Be quiet or they'll hear you." I was crying with vexation—you couldn't use a stronger word. I hoisted myself against him and let my left leg dangle—we were like awkward contestants in a three-legged race and we wouldn't have stood a chance if, at the moment we set off, a bren[4] had not begun to fire in quick short bursts somewhere down the road towards the next tower. Perhaps a patrol was pushing up or perhaps they were completing their score of three towers destroyed. It covered the noise of our slow and clumsy flight.

I'm not sure whether I was conscious all the time: I think for the last twenty yards Pyle must have almost carried my weight. He said, "Careful here. We are going in." The dry rice rustled around us and the mud squelched and rose. The water was up to our waists when Pyle stopped. He was panting and a catch in his breath made him sound like a bull-frog.

"I'm sorry," I said.

"Couldn't leave you," Pyle said.

The first sensation was relief; the water and mud held my leg tenderly and firmly like a bandage, but soon the cold set us chattering. I wondered whether it had passed midnight yet; we might have six hours of this if the Viets didn't find us.

"Can you shift your weight a little," Pyle said, "just for a moment?" And my unreasoning irritation came back—I had no excuse for it but the pain. I hadn't asked to be saved, or to have death so painfully postponed. I thought with nostalgia of my couch on the hard dry ground. I stood like a crane on one leg trying to relieve Pyle of my weight, and when I moved, the stalks of rice tickled and cut and crackled.

"You saved my life there," I said, and Pyle cleared his throat for the conventional response, "so that I could die here. I prefer dry land."

"Better not talk," Pyle said as though to an invalid.

"Who the hell asked you to save my life? I came east to be killed. It's like your damned impertinence . . ."[5] I staggered in the mud and Pyle hoisted my arm around his shoulder. "Ease it off," he said.

Continued

[4]bren—a type of machine gun
[5]impertinence—interference

"You've been seeing war-films. We aren't a couple of marines and you can't win a war-medal."

"Sh-sh." Footsteps could be heard, coming down to the edge of the field. The bren up the road stopped firing and there was no sound except the footsteps and the slight rustle of the rice when we breathed. Then the footsteps halted: they only seemed the length of a room away. I felt Pyle's hand on my good side pressing me slowly down; we sank together into the mud very slowly so as to make the least disturbance of the rice. On one knee, by straining my head backwards, I could just keep my mouth out of the water. The pain came back to my leg and I thought, "If I faint here I drown"—I had always hated and feared the thought of drowning. Why can't one choose one's death? There was no sound now: perhaps twenty feet away they were waiting for a rustle, a cough, a sneeze—"Oh God," I thought, "I'm going to sneeze." If only he had left me alone, I would have been responsible only for my own life—not his—and he wanted to live. I pressed my free fingers against my upper lip in that trick we learn when we are children playing at Hide and Seek, but the sneeze lingered, waiting to burst, and silent in the darkness the others waited for the sneeze.

Graham Greene
British writer

VI. Questions 46 to 53 in your Questions Booklet are based on this poem.

WARNING

When I am an old woman I shall wear purple
With a red hat which doesn't go, and doesn't suit me,
And I shall spend my pension on brandy and summer gloves
And satin sandals, and say we've no money for butter.
I shall sit down on the pavement when I'm tired
And gobble up samples in shops and press alarm bells
And run my stick along the public railings
And make up for the sobriety of my youth.
I shall go out in my slippers in the rain
And pick the flowers in other people's gardens
And learn to spit.

You can wear terrible shirts and grow more fat
And eat three pounds of sausages at a go
Or only bread and pickle for a week
And hoard pens and pencils and beermats and things in boxes.

But now we must have clothes that keep us dry
And pay the rent and not swear in the street
And set a good example for the children.
We must have friends to dinner and read the papers.

But maybe I ought to practise a little now?
So people who know me are not too shocked and surprised
When suddenly I am old and start to wear purple.

Jenny Joseph
British poet

VII. Questions 54 to 62 in your Questions Booklet are based on this newspaper article.

LOST, BUT UNLIKELY TO BE FORGOTTEN

Hail, Atlantis / Is this fabled land fact or fiction?
Would knowing change our fascination?

WHERE IS IT?

- **Theory A:** The Azores, a group of small islands in the Atlantic Ocean . . . are all that remains of Atlantis. The islands themselves were originally mountain peaks on a far larger continent.
- **Theory B:** Atlantis was located close to the present-day Bahamas,[1] specifically near Bimini.
- **Theory C:** Around 1500 BC, Atlantis, which included a great volcano on an island called Thera[2] some 40 km north of Crete,[3] was destroyed when the volcano erupted with massive force.
- **Theory D:** Atlantis was built on Antarctica before the continent was covered in ice. Nuclear explosions could have destroyed the Atlantean civilization and triggered an ice age.

"Now in this island of Atlantis there was a great and wonderful empire which had rule over the whole island and several others, and over parts of the continent . . . but afterwards there occurred violent earthquakes and floods, and in a single day and night of misfortune . . . the island of Atlantis . . . disappeared in the depths of the sea."

—from Plato's Timaeus,
written about 360 BC

Hundreds of books and movies have speculated about the fabled lost island empire of Atlantis.

Where was it? What was it? Did it exist at all?

Just this is certain: The only two times Atlantis is mentioned in recorded history occur in *Timaeus* and *Critias,* two "dialogues," or essays, written by the Greek philosopher Plato around 360 BC.

But the subject of Atlantis continues to fascinate serious researchers and amateur sleuths alike. Internet bookstore **Amazon.com** offers 438 titles on the subject. Disney has just released a new full-length animated movie, *Atlantis: The Lost Empire.* All this, based on two short works written more than 23 centuries ago.

How much did Plato make up, if he made up any at all?

Each dialogue was presented as conversation between two or more people, including Socrates, Plato's philosopher-mentor; Critias, Plato's great-grandfather; and Hermocrates, a Greek soldier-statesman. They often refer to tales told by earlier writer-historians. It is impossible to tell how much history Plato

[1]Bahamas—a chain of islands off the coast of Florida
[2]Thera—a volcanic island north of Crete, also known as Thira or San Torini
[3]Crete—largest of the most southerly of the Greek islands; located in the Mediterranean Sea

accurately reported, how much myth he accepted as actual history, and how much he made up himself to make various points about human nature.

Atlantis is mentioned in passing by characters in *Timaeus,* but *Critias* provides breathtaking detail of a near-magical lost island city. Most scholars who believe Atlantis did exist in some form insist Plato couldn't have made everything up about "that sacred island which then beheld the light of the sun, brought forth fair and wondrous and in infinite abundance."

In deference to Plato and his method of introducing the story of Atlantis, the dialogue format can be used to present the ongoing history of the subject. Those participating include a fictional master and pupil; American psychic Edgar Cayce, who is deceased; and Mark Weiman, author of *Atlantis: Myth or Memory.* Weiman is very much alive. There is also a last-minute guest appearance by, well . . . you'll see.

Pupil: Why can't we be sure if Plato was making Atlantis up or if he was quoting historians about a real place?

Master: Plato died approximately a dozen years after writing about Atlantis without ever making it clear whether the story was fact or fiction. But Solon, the historian Plato quotes about Atlantis, certainly was a real person. Skeptics think it's possible Solon made the whole thing up, and Plato believed in a fable. True believers say the detail—how Atlantis was built on a series of ring-shaped islands, with the royal palace in the centre; the width and depth of canals dug to link various parts of the city; descriptions of statues and walls and bath houses—would have been impossible for Plato, a giant intellect but not regularly given to colourful description in his writing, to make up.

Pupil: How long ago was Atlantis supposed to have existed?

Master: Plato has it being destroyed around 9,000 BC, and certainly such an advanced culture—some believers think Atlantean scientists even developed nuclear bombs—would have taken thousands of years to develop.

Pupil: Where exactly was Atlantis?

Master: Plato has it in the Atlantic Ocean, near the Strait of Gibraltar. Many believe it was actually on an island named Thira, which was destroyed by a volcano about 1470 BC. . . . Atlantis could also have been located around the Azores in the Atlantic Ocean. . . . But almost anytime parts of sunken temples or buildings are discovered in any ocean, some people believe they've found the real location of Atlantis.

Wait; I believe psychic Edgar Cayce has something to add.

Cayce: For years before I died in 1945, I channelled[4] information about Atlantis. It existed. Of course it did. Its scientists developed wondrous flying machines from the skin of the elephants that were numerous there, and they explored the entire world. It was made known to me that Atlantis was, in fact, located just off the

Continued

[4]channelled—served as a medium of communication

coast of present-day Bimini. When the island kingdom was destroyed, not all its people died. Survivors found their way to Egypt and were able to share some of their vast knowledge with the rest of the world. Records of Atlantis are stored in a secret chamber inside the Great Sphinx.[5]

I predicted Atlantis would rise from the ocean in 1968 or 1969. It didn't, but a stone wall and the ruins of an ancient building were found in the waters there about that time. So there's no need to look further for Atlantis.

Master: Mr. Cayce forgets to add that two of his disciples discovered some of these Bimini ruins, and that objective scientists discounted them as possible ruins of Atlantis.

There are other theories. In 1960, a scholar named Charles Hapgood studied a map from 1513 and saw it indicated the coast of Antarctica, which wasn't supposed to have been discovered until 1773. Antarctica certainly matches Plato's description. It's a huge landmass in the middle of the ocean, and it has lots of mountains and islands. . . .

Pupil: But Antarctica is covered with ice!

Master: Actually, ice only covered Antarctica around 4,000 BC. Before that, though, there were all sorts of underground explosions and seismic upheavals. Many of them would have been cataclysmic enough to wipe out any existing civilization. I think Mark Weiman has some opinions.

Weiman: I read hundreds of books about Atlantis before writing my own, and I came to believe it was a real place, and was an island in the Atlantic Ocean. The island doesn't exist because it was destroyed in a nuclear explosion—the Atlanteans indeed developed nuclear weapons just as we did.

Master: Only one person could really tell us something specific, and I see him standing off to the side there . . . Plato, will you come out?

Plato: Greetings to all.

Master: At risk of offending you, I must ask—did you make up your story about Atlantis?

Plato: The best answer is not to answer, except to say this. In my life, I encouraged discussion. It is nearly 24 centuries since I wrote of Atlantis, and men and women still speak of it.

And, when they do, they consider the risk of nuclear war and mankind's helplessness in the event of great natural catastrophes and the nature of making scientific discoveries and trying to preserve them. These are all worthy subjects whether Atlantis existed or did not.

It is always to the good when people take time to converse and reason together. While introducing Atlantis in *Timaeus* I wrote, "The chief difficulty is to find a tale suitable to our purpose."

Well, the tale of Atlantis has certainly suited mine.

Jeff Guinn
from the *Edmonton Journal*, June 2001

[5]Great Sphinx—an ancient massive stone carving on the desert sands of Egypt that has the head of a man and the body of a lion

VIII. Jordan is describing her initial research process for an English Language Arts 30–2 oral presentation on a topic of her choice. Read Jordan's description, carefully noting her revisions, and answer questions 63 to 70 in your Questions Booklet.

When I started preparing for my presentation, I thought my biggest problem would be finding a topic, something that would ~~suck in~~ *intrigue* my classmates. ~~H~~*Therefore, h*oping to find a topic of current interest, I skimmed the latest newspaper. The words "Hail, Atlantis / Is this fabled land fact or fiction?" really caught my attention. Then, I asked a few friends for their opinions. Their responses ranged from "Isn't it under the water somewhere?" to "I loved the Disney movie" to "Actually, I lived there in a previous life!" I knew that I ~~was on to something.~~ *had found a topic that would capture everyone's imagination.*

So, I carefully read the article "Lost, But Unlikely to Be Forgotten" and got carried away. I went straight to www.Amazon.com and found 525 listings for Books, 45 ~~listings~~ for Popular Music, 4260 ~~listings~~ for Shopping, and 39 ~~listings~~ for Video. I didn't stop there. I decided to type in www.atlantis.com but got only one listing—a resort named Atlantis, which is on Paradise Island in the Bahamas ~~where the temperature was 32~~. This place, I thought, might be close to the place associated with Theory B in the newspaper article. That, of course, was an interesting connection but would not necessarily give me the detail I thought I needed. Web search time!

Using the word "atlantis," I got details quickly when I tried searches with www.metacrawler.com and www.dogpile.com. I found information that promoted resorts, books, movies, articles, and a variety of merchandise, and that included many links to other sights. Now, I had too much detail. I finally noticed a useful feature on the screen. It was a question asking if I was looking for "Lost Atlantis," "Myth of

Atlantis," or "Plato's Atlantis." This feature helped me to limit my web search. This was just what I needed!

Researching and Making Presentations

Then, I remembered the CD-ROM from Alberta Learning that we saw in class. The first direction it gave for starting a research process was to "focus." The second was to "collect." I realized that I had been collecting before I had a focus.

, however,
I did move closer to a focus when my aunt showed me an interesting article, entitled "The Lost City," from *Discover* magazine. The article was about the life of archeologist Mark Lehner and his present work at Giza, where three big pyramids and the Great Sphinx are. Lehner, a student of Edgar Cayce, went to Giza in the 1960s, the article explains, to find the lost records of Atlantis that Cayce thought were beneath the Sphinx; he intended to confirm Cayce's theory. However, through his research, Lehner changed his mind about some of Cayce's ideas, *such as* ~~like~~ the idea that Atlantis survivors travelled to Egypt and built the pyramids. Lehner's new information convinced him that the "Egyptians built them . . . real people with real names and real lives." Real people—that's it, I thought. Plato was a real person, and, like all real people, he had an imagination. Maybe he did make up history to "make various points about human nature," as the writer of "Lost, But Unlikely to Be Forgotten" suggests. "Human nature" was the key phrase for me!

My focus now is clear: what do I think certain theories about Atlantis say about human nature, particularly in terms of the importance of human imagination? I intend to collect a few more of the fascinating theories available so that I can select ones that reveal something about imagination and about mankind's need for inspiration and hope. Whether or not Atlantis existed, it is a fact that the Atlantis stories do. Why? Why not!

Credits

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Part B: Readings Booklet

January 2004

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Sex:

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Questions Booklet

January 2004

English Language Arts 30–2

Part B: Reading

Grade 12 Diploma Examination

Alberta
LEARNING

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January 2004

English Language Arts 30–2
Part B: Reading
Questions Booklet
Grade 12 Diploma Examination

Description

Time: 2½ hours. This examination was developed to be completed in 2½ hours; however, you may take an additional ½ hour to complete the examination.

Part B: Reading contributes 50% of the total English Language Arts 30–2 Diploma Examination mark. There are 70 questions in the Questions Booklet and 8 reading selections in the Readings Booklet.

This examination contains questions that refer to **more than one** reading selection. Read the texts and answer the questions *in the order that they appear* in the Readings Booklet and Questions Booklet.

Instructions

- Answer all questions.
- You may **not** use a dictionary, bilingual dictionary, thesaurus, or other reference materials.
- Be sure that you have an English Language Arts 30–2 Questions Booklet **and** an English Language Arts 30–2 Readings Booklet.
- On the answer sheet provided, use only an **HB** pencil to mark the correct or best answer for each question. Fill in the circle that corresponds to your answer. For example:

  The writer of *The Andromeda Strain*, *The Great Train Robbery*, and *Jurassic Park* is

  A. Thomas King
  B. Walter Myers
  C. Ernest Thompson
  D. Michael Crichton

  Answer Sheet

  Ⓐ Ⓑ Ⓒ ●

- Mark only one answer for each question.
- If you change an answer, erase your first answer completely.

I. Read the prose poem on page 1 of your Readings Booklet and answer questions 1 to 9.

1. The speaker's view of life as "a string of precautions" (line 3) reveals

A. an intent to act in a child-like manner
B. a desire to embrace the responsibilities of adulthood
C. a recollection of painful experiences from childhood
D. an awareness of adult expectations regarding behaviour

2. In line 10, the phrase "let a glove go" refers to the speaker's

A. pride
B. anxiety
C. inattention
D. disobedience

3. In the context of lines 12 to 16, the detail "a desperate road" serves to reinforce the speaker's feeling of

A. guilt-ridden fear
B. quiet, defiant scorn
C. brash, overt resentment
D. barely suppressed anger

4. The statement "I had a lot to fulfill" (line 19) indicates that the speaker

A. was restricted by poverty
B. felt burdened with responsibility
C. had mixed feelings about the future
D. was confident about finding the lost glove

Continued

5. The warnings "Don't scream, don't lie, don't cheat, don't / fight" (lines 21 to 22) are made more emphatic by the poet's use of

   A. rhyme
   B. metaphor
   C. repetition
   D. understatement

6. In line 22, the pronoun "it" refers to

   A. the list of rules
   B. the child's voice
   C. a loud city street
   D. a parental argument

7. The speaker's opinion that insight can be gained through nature is reinforced by the

   A. simile in line 20
   B. sensory images in lines 20 to 21
   C. dashes in line 22 and 24
   D. parallel construction in lines 22 to 24

8. In the context of lines 27 to 31, the yellow light (line 31) suggests

   A. contentment
   B. surrender
   C. sacrifice
   D. pride

9. The final line of the poem implies that the speaker

   A. will resist the future
   B. will persevere in life
   C. fears drowning in the stream
   D. wishes to return to her childhood

II. Read the excerpt from an information source on pages 2 and 3 of your Readings Booklet and answer questions 10 to 17.

10. Each actor in Commedia dell'Arte performances was easily recognizable to the audience **mainly** because the roles were based on

A. "comic mimes" (line 7)
B. "mimes, acrobats, and players of earlier days" (line 13)
C. "stock characters" (lines 17–18)
D. "people working at cross-purposes" (line 26)

11. The description of the straight characters as "witty, handsome, and fashionable" (line 29) suggests that these individuals represent people who

A. concern themselves with seeking personal pleasure
B. embody traits that are considered admirable
C. are disinterested in the opinions of others
D. are respected for loyalty

12. As described in lines 33 to 35, the "Capitano" character is characterized by

A. hypocrisy
B. impulsiveness
C. submissiveness
D. unpredictability

Continued

Use the alternatives below to answer questions 13 to 15.

Commedia dell'Arte Characters

A. Brighella
B. Pantalone
C. Il Dottore
D. Arlecchino

Which of the alternatives above identifies the Commedia dell'Arte character described in each of questions 13 to 15?

13. He is characterized as being sinister and remorseless.

14. This character is portrayed as being foolish and gullible.

15. Distinctive qualities of this character include unfaltering loyalty and the ability to skillfully deceive others.

16. Which of the following characteristics describes the character "Columbina (Franceschina, or Fantesca)" (line 55)?

A. Well-meaning but unintelligent
B. Outgoing but inconsiderate
C. Selfless and practical
D. Selfish and helpless

17. The statement "Commedia dell'Arte had an indelible effect on comic drama" (line 60) reinforces the point made in the quotation

A. "comedy was the dramatic form which enabled theatre to emerge from ritual" (lines 2–3)

B. "In the later Middle Ages, in Italy, a comic theatre arose that became the foundation of comic characters and actions which exist up to the present" (lines 8–10)

C. "The main characteristics of Commedia dell'Arte are the use of improvisation and the presence of stock characters or stereotypes in the plays" (lines 16–18)

D. "The stories of the plays are generally based on love, intrigue, disguises, and people working at cross-purposes" (lines 25–26)

III. Read the excerpt from a play on pages 4 to 6 of your Readings Booklet and answer questions 18 to 24.

18. The descriptions of Flavio and Silvia (lines 2 to 7) indicate that their love for one another is

A. uncommon
B. impractical
C. natural
D. mutual

19. Given the details provided in the descriptions of the characters (lines 2 to 23), which character is the object of ridicule by others?

A. Dottore
B. Fantesca
C. Pantalone
D. Arlecchino

20. Silvia's behaviour described in line 33 stems from her frustration with Dottore's

A. disinterest in her activities
B. indifference toward her wishes
C. disregard for the opinions of others
D. intolerance of the presence of others

21. In the context of lines 48 to 58, the hilarity of the "*Lazzo* of comic love" in lines 50 to 51 is heightened by

A. Fantesca's loyal support of Silvia
B. Pantalone's intention to marry Silvia
C. Arlecchino's desire to marry Fantesca
D. Flavio's sharing of his feelings with Arlecchino

Continued

22. In lines 65 to 67, Arlecchino suggests that Pantalone may gain Silvia's love by means of a

A. selfless act
B. heroic effort
C. clever disguise
D. false pretense

23. In the lazzo of the fake medico, Arlecchino's **least** nonsensical demand involves requiring that Pantalone

A. "*stick out his tongue*" (line 82)
B. "*wiggle his ears*" (line 82)
C. "*touch his toes*" (line 82)
D. "*carry him on his back*" (lines 82–83)

24. In the context of lines 89 to 93, the humour in the statement "*The news is news to* PANTALONE" arises from Pantalone's

A. disbelief upon hearing a rumour of his own making
B. astonishment at finding that he is the subject of gossip
C. shock at discovering information previously unknown to him
D. dismay at being informed of his misfortune by other characters

IV. Read the episode from a television situation comedy on pages 7 to 11 of your Readings Booklet and answer questions 25 to 35.

25. The details in lines 12 to 13 and lines 16 to 17 establish that Mike and Gloria are

A. genuinely worried about Archie's well-being
B. accustomed to Archie's demanding behaviour
C. consciously aware of discord in the household
D. anxious about being criticized for their inactivity

26. The humour in line 25 arises from Edith's assumption that Mike

A. is asking about the operation "on the little boy" (line 18)
B. believes that Archie has "a burst appendix" (line 20)
C. believes that Archie has a "green apple belly-ache" (line 21)
D. is willing to "go along with Doctor Welby" (line 23)

27. In lines 36 to 37, Archie complains that he feels

A. neglected and abused
B. mistreated and ignored
C. abandoned and isolated
D. overlooked and unprotected

28. In context, which of the following quotations provides an example of verbal irony?

A. "Archie! What're you doing out of bed??" (lines 34–35)

B. "Well ma can't be running in every time you bang on the floor! She's tired" (lines 39–40)

C. "I'm sure the plant can get along fine without you" (line 48)

D. "Thanks a lot, daddy, it's real nice to be appreciated!" (line 56)

Continued

29. Read the quotations below and answer the question that follows.

> "She's tired? I'm the one who's been layin' in bed all week!!" (line 41)
>
> "I want my back rubbed! And next time I call for you I don't want the second team sent in there!" (lines 54–55)
>
> "You're the only pain that's talking!" (line 59)

These statements characterize Archie as being

A. thoughtless and reserved
B. intimidating and conceited
C. argumentative and threatening
D. self-absorbed and inconsiderate

30. The lines "Everything's all straightened out, eh? Oh, well all right, Stretch" (lines 73 to 74) reveal Archie's

A. displeasure at his own willingness to please his employers
B. disbelief that his absence from work is of little consequence
C. dismay at having to return to his job within the next few days
D. disappointment upon hearing of the misfortune of a new employee

31. Edith's suggestion that Archie return to bed (lines 82 to 83) is **most directly** a result of her

A. devotion to Archie
B. desire to ensure Archie's safety
C. concern for Archie's reputation
D. belief that Archie is unable to care for himself

32. The description of Doctor Spence in lines 118 to 120 is comedic in that it is

A. contrasted by his efficiency
B. inconsistent with his profession
C. unrealistic in terms of his reputation
D. contradicted by his friendly personality

33. The irony in lines 123 to 127 and line 130 lies in

A. Edith's distrust of Doctor Spence
B. the role reversal of Edith and Doctor Spence
C. Doctor Spence's dismissal of Edith's diagnosis
D. the animosity between Edith and Doctor Spence

34. In the context of the entire excerpt, the humorous effect of the statement "Tomorrow I want him to go into the hospital!" (line 146) is created by the

A. doctor's flawless reputation
B. doctor's questionable credibility
C. unexpectedness of the doctor's declaration
D. likelihood that the doctor's wishes will be ignored

35. Read the quotation below and answer the question that follows:

> "**ARCHIE**: That's a lie! (*He jumps to his feet.*) Ahh! Ohhh! (*He yells with agony as he clutches his back and sits down.* MIKE, GLORIA *and* EDITH *all jump up to help him. He can't get his feet down.*) Get away from me. Get away from me. Edith, get the feet down. Get the feet down. (*As* EDITH *puts his feet down, he groans loudly.*) Ahhhhh!!! You're hurting me. You're hurtin' me." (lines 113–117)

Which of the following features of Commedia dell'Arte is **most clearly** illustrated in the quotation above?

A. Lazzi
B. Zanni
C. Improvisation
D. Straight characters

Refer to Reading III and Reading IV to answer questions 36 and 37.

Use the alternatives below to answer questions 36 and 37.

Commedia dell'Arte Lazzi

A. lazzo of comic woe
B. lazzo of the slapstick
C. lazzo of the fake medico
D. lazzo of exaggerated politeness

Which of the alternatives above ***most closely*** *identifies the Commedia dell'Arte lazzo exemplified by the lines from Reading IV that are quoted in each of questions 36 and 37?*

36. "Edith! Edith! Edith! My back is killing me!" (line 11), "(*Wincing from pain,* ARCHIE *hangs on the door jam.*)" (lines 37 to 38), and "Ahhh!! Ohhh!! (ARCHIE *groans louder than before.*)" (line 98)

37. "GLORIA *opens the door to a rumpled-looking man with a cigarette drooping from his lips. He removes the cigarette to say 'Hello' but goes, instead, into a violent fit of coughing.* GLORIA *waits for it to subside*" (lines 118 to 120)

V. Read the excerpt from a novel on pages 12 to 14 of your Readings Booklet and answer questions 38 to 45.

38. Fowler lies still on the ground (lines 1 to 6) **mainly** because he

A. cannot move with a broken leg
B. is afraid that the partisans will find him
C. fears that the person weeping will betray him
D. cannot tolerate the pain that movement causes him

39. The atmosphere created in the first paragraph (lines 1 to 14) can **best** be described as one of

A. anger
B. panic
C. despair
D. sadness

40. Fowler's memory of "a little curled body in a ditch" (lines 11 to 12) serves to

A. foreshadow his rescue
B. identify who is weeping
C. help him to forget his pain
D. emphasize the horror of war

41. In lines 17 and 25, Fowler whispers " 'Go away' " because he

A. has resolved to accept his fate
B. doubts the American's motives
C. desperately requires rest to recover
D. fears that he is surrounded by enemies

42. The word "nostalgia" (line 56) means

A. anger
B. longing
C. innocence
D. desperation

Continued

43. The suspense created by the men's predicament is illustrated **most clearly** in the quotation

A. "Footsteps could be heard, coming down to the edge of the field" (line 67)
B. "I had always hated and feared the thought of drowning" (lines 74–75)
C. "I would have been responsible only for my own life" (line 78)
D. "silent in the darkness the others waited for the sneeze" (line 81)

44. In the context of the entire excerpt, Pyle helps Fowler because Pyle

A. is Fowler's fellow countryman
B. is seeking Fowler's forgiveness
C. feels a sense of duty toward Fowler
D. needs Fowler in order to survive

45. Throughout this excerpt, short sentences are used in the dialogue between Pyle and Fowler to

A. emphasize the closeness of their friendship
B. emphasize the danger around them
C. convey their hidden anger
D. convey their experience

VI. Read the poem on page 15 of your Readings Booklet and answer questions 46 to 53.

46. The first two lines of the poem reveal the speaker's intention to

A. act responsibly
B. behave unconventionally
C. dress stylishly in retirement
D. play recklessly in adulthood

47. The behaviours described in lines 5 to 8 could be described as

A. normal
B. inhibited
C. impulsive
D. conscientious

48. The speaker's intentions in lines 9 to 11 illustrate a desire to

A. ignore social restrictions
B. enjoy the beauty of nature
C. neglect the needs of others
D. gain individual recognition

49. The repetition of the words "I shall" (lines 5 and 9) reinforces the speaker's

A. need to be reminded of responsibilities
B. uncertainty regarding her well-being
C. insecurity about being alone
D. resolve to do as she wishes

50. In context, the speaker views the "pens and pencils and beermats and things in boxes" (line 15) as

A. trivial items
B. necessities of life
C. personal sacrifices
D. expensive souvenirs

Continued

51. In lines 16 to 19, the speaker focuses on the

A. rewards of parenthood
B. necessity of being educated
C. regularity of everyday living
D. importance of financial security

52. The use of the word "must" in lines 16 and 19 emphasizes the

A. significance of defending one's beliefs against criticism
B. influence of social expectations on individual behaviour
C. ability of modern conveniences to improve quality of life
D. effect of being unable to satisfy basic needs in order to survive

53. The speaker equates wearing purple (lines 1 and 22) with

A. liberation
B. frustration
C. excitement
D. foolishness

VII. Read the newspaper article on pages 16 to 18 of your Readings Booklet and answer questions 54 to 62.

54. Which of the following phrases **most clearly** explains the significance of the title?

A. " *'Now in this island of Atlantis there was a great and wonderful empire'* " (lines 23–24)

B. " *'the island of Atlantis . . . disappeared in the depths of the sea'* " (lines 30–32)

C. "Atlantis is mentioned in recorded history" (lines 41–42)

D. "the subject of Atlantis continues to fascinate" (lines 47–48)

55. The purpose of including the section entitled "Where Is It?" (lines 3 to 22) is to

A. state the writer's controlling idea
B. summarize key hypotheses that are in the article
C. illustrate the specific details of Plato's beliefs about Atlantis
D. provide established facts about Atlantis that are not mentioned in the article

56. The answer to the question posed in lines 57 to 58 is found in the statement

A. "Each dialogue was presented as conversation" (lines 59–60)
B. "They often refer to tales told by earlier writer-historians" (lines 64–66)
C. "It is impossible to tell" (lines 66–67)
D. "Atlantis is mentioned in passing" (line 73)

57. The statement "There is also a last-minute guest appearance by, well . . . you'll see" (lines 93 to 95) is included to

A. shift the article's focus
B. analyze the myth's truth
C. explain the guest's identity
D. maintain the reader's interest

Continued

58. Which of the theories presented at the beginning of the article summarizes the ideas of Edgar Cayce (lines 146 to 170)?

A. Theory A
B. Theory B
C. Theory C
D. Theory D

59. The studies of Charles Hapgood (lines 176 to 185) seem to support which of the theories presented at the beginning of the article?

A. Theory A
B. Theory B
C. Theory C
D. Theory D

60. Which of the following quotations explains why the writer included the beliefs of psychic Edgar Cayce, scholar Charles Hapgood, author Mark Weiman, and Plato?

A. "I predicted Atlantis would rise from the ocean in 1968 or 1969" (lines 164–165)

B. "it indicated the coast of Antarctica, which wasn't supposed to have been discovered until 1773" (lines 178–181)

C. "I came to believe it was a real place, and was an island in the Atlantic Ocean" (lines 199–201)

D. "It is always to the good when people take time to converse and reason together" (lines 228–230)

61. The word "cataclysmic" (line 193) means

A. destructive
B. predictable
C. exciting
D. realistic

62. In lines 214 to 215, why does Plato say that the "best answer" to the Master's question is "not to answer"?

A. He does not know the answer.
B. He dies before he is able to answer the question.
C. He is arrogant and does not wish to share his answer with others.
D. He believes that an answer will reduce the impact of the question.

VIII. Read Jordan's description and revisions on pages 19 and 20 of your Readings Booklet and answer questions 63 to 70.

63. Jordan replaces the words "suck in" (line 2) in order to

A. highlight an interesting contrast
B. eliminate an overgeneralization
C. maintain an appropriate tone
D. emphasize a general idea

64. In the context of lines 1 to 7, Jordan's selection of the words "intrigue," "current interest," and "capture" indicates that she is aware of the importance of

A. considering the audience
B. understanding the topic
C. establishing the setting
D. developing the thesis

65. Jordan's revision in line 7 serves to

A. provide precise meaning
B. reduce formality of style
C. improve transition of ideas
D. decrease sentence complexity

66. Jordan's revisions in line 10 have the effect of

A. decreasing sentence variety
B. eliminating redundancy
C. correcting grammar
D. providing clarity

67. Jordan deletes the detail "where the temperature was 32" (lines 12 to 13) because it is

A. irrelevant
B. confusing
C. inaccurate
D. ambiguous

Continued

68. Jordan adds the words "Therefore" in line 2 and "however" in line 26 in order to

A. correct the grammar
B. correct the sentence structure
C. improve the transition of ideas
D. improve the specificity of details

69. Despite Jordan's use of the spell check tool on the word processor, an error in word usage that she has yet to correct is

A. "their" (line 5)
B. "sights" (line 19)
C. "were" (line 30)
D. "through" (line 31)

70. At the end of her report, Jordan observes that the next essential step in preparing for her oral presentation is to

A. draft her speech
B. select relevant sources
C. prepare a bibliography
D. make eye-catching visuals

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[Key]

1.	D	26.	C	51.	C
2.	C	27.	C	52.	B
3.	A	28.	D	53.	A
4.	B	29.	D	54.	D
5.	C	30.	B	55.	B
6.	A	31.	C	56.	C
7.	D	32.	B	57.	D
8.	A	33.	B	58.	B
9.	B	34.	C	59.	D
10.	C	35.	A	60.	D
11.	B	36.	A	61.	A
12.	A	37.	C	62.	D
13.	A	38.	D	63.	C
14.	C	39.	C	64.	A
15.	D	40.	D	65.	A
16.	C	41.	A	66.	B
17.	B	42.	B	67.	A
18.	D	43.	D	68.	C
19.	A	44.	C	69.	B
20.	B	45.	B	70.	B
21.	C	46.	B		
22.	D	47.	C		
23.	A	48.	A		
24.	A	49.	D		
25.	B	50.	A		